BANJO SOLO
CORNET SOLO
BANJO & CORNET
INSTRUCTOR
N.Y. POPULAR PUB. Co 37 BOND ST. NEW

BILLY SNOW'S

BANJO AND CORNET

INSTRUCTOR.

CONTAINING

THE FULL ART OF TWO OF THE MOST PLEASING AND MUSICAL INSTRUMENTS IN USE,

TOGETHER

WITH A FULL COLLECTION OF MUSIC AND SONGS FOR THE BANJO, CORNET SOLOS, JIGS, REELS, MARCHES, HORNPIPES, ETC.

EXAMINE THE CONTENTS

Entered according to Act of Congress, in the year 1883, by DICK & STECHER, in the Office of the Librarian of Congress, at Washington, D. C.

NEW YORK:
NEW YORK POPULAR PUBLISHING CO.
MAIN OFFICE, 37 Bond St.
COLORING, PRINTING AND ENGRAVING DEP'TS,
J. DICK,
J. H. STECHER, } Proprietors.

BILLY SNOW'S

BANJO AND CORNET

INSTRUCTOR.

Contents.

	Page.
Adelphus Morning Glory. Music for Banjo	23
Æsthetic Micks	46
A Mark from My Angel Mother's Shoe	52
Boston Jig. Music for Banjo.	16
Ben Cotton's Clog. Music for Banjo	24
Billy Snow's Clog. Music for Banjo	25
Chromatic Scale for Banjo	10
Chords	11
Chromatic Scales for Cornet	18
Different Characters which Fill a Measure	8
Down in de Southern Land Many Years Ago	36
Don't Don't Go Away, Yet	42
Duffy's Opening Night	56
Exercises for Cornet	18
Empire Hornpipe. Music for Banjo	20
Frank Eckland's Jig. Music for Banjo	15
Good-by, My Lover, Good-by	35
Garfield Will Not be Forgot	40
How and Where to Make the Notes on the Banjo Handle	5
How to Make a Banjo Right	6
Hash	49
In Happy Moments. Cornet Solo	29
I Had but Fifty Cents	53
I'm Just Going Down to the Gate	57
Jumbo	60
Keys, Signs, and Accidentals for Banjo	9
Leaving the Old Folks	37
Let My Name be Kindly Spoken	38
Land League Band	50
Money Musk Reel. Music for Banjo	28
March Duquesne Grays. Music for Banjo	31
My Home in Tennessee	39
McNally's Row of Flats	45
No Home	41
Octoroon Jig. Simplified Method for Banjo	14
Ole Zip Lize	34
Perverted Proverbs	58
Roome's Jig. Music for Banjo.	15
Robin Adair. Cornet Solo	19
Snow's Jig. Simplified Method for Banjo	13
Sally in Our Alley. Cornet Solo	20
Snow's Hornpipe. Music for Banjo	21
Stop Jig. Music for Banjo	22
Spanish Fandango. Music for Banjo	26
To the Public	3
The Banjo	7
Thou Art So Near, and Yet So Far. Cornet Solo	16
Twenty Second Reg't March. Music for Banjo	27
Trick Solo. For Banjo	30
The Irish Lad	43
There's a Lager on the Table	44
Uncle Mickey	55
We Never Speak as We Pass By	48

TO THE PUBLIC.

In again presenting a volume of my music and songs to the public, I desire to express my thanks for their very kind and generous support, and hope that I may still continue in the future, as in the past, to please. Encouraged by the kind support of an amusement-loving people. I will put forth renewed efforts to please and merit their approbation with a constant supply of own original productions. As to how they have pleased heretofore has been well attested in all the principal cities of the United States; as to the hereafter I shall leave that to my friends, whom, I hope, includes everybody. Once again I take the liberty to recommend Mr. Frederick Busch, manufacturer of fine brass musical instruments, 255 Bowery, between Stanton and Houston streets, New York City. Send for catalogue. All professional people use his cornets, including Bent, Arbuckle, Hi Henry, Bryant, Snow and many others. I also take the privilege to recommend the Treble Banjo made by Benj. Bradbury, Manufacturer and Inventor of the Treble Banjo, (Patented August 15th, 1882) of No. 192 Bergen Street, Brooklyn, N. Y., as it is the finest toned instrument I ever had in my hand. It has got five and six double strings, all steel. Send for catalogue. Send to E. Hammig, 215 Forsyth Street, N. Y., for fine banjo, guitar or violin strings. Best quality ten cents each, eleven for $1.00, or thirty strings for $2.50. Orders promptly attended to by mail.

Respectfully yours,

BILLY SNOW.

HOW AND WHERE

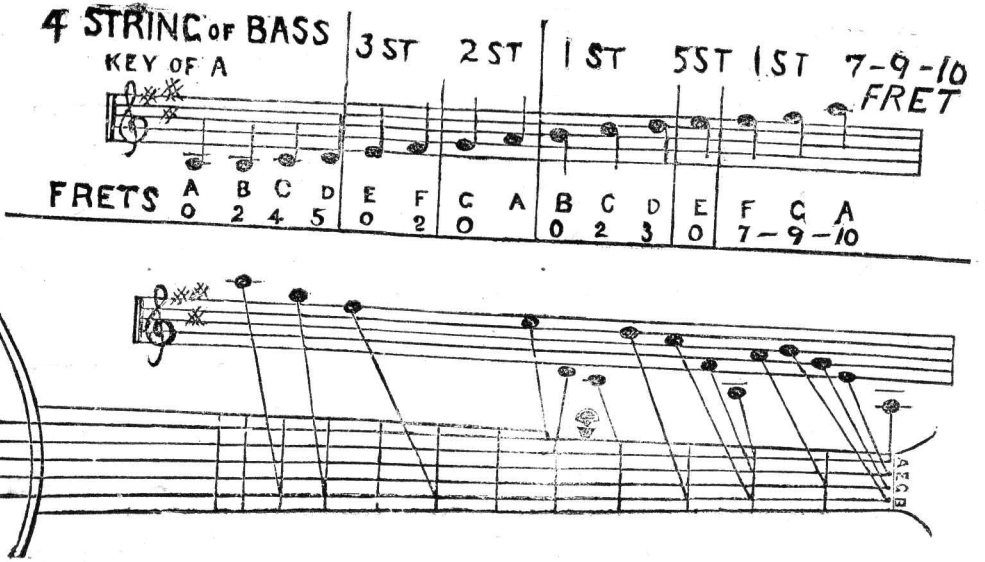
TO

MAKE THE NOTE

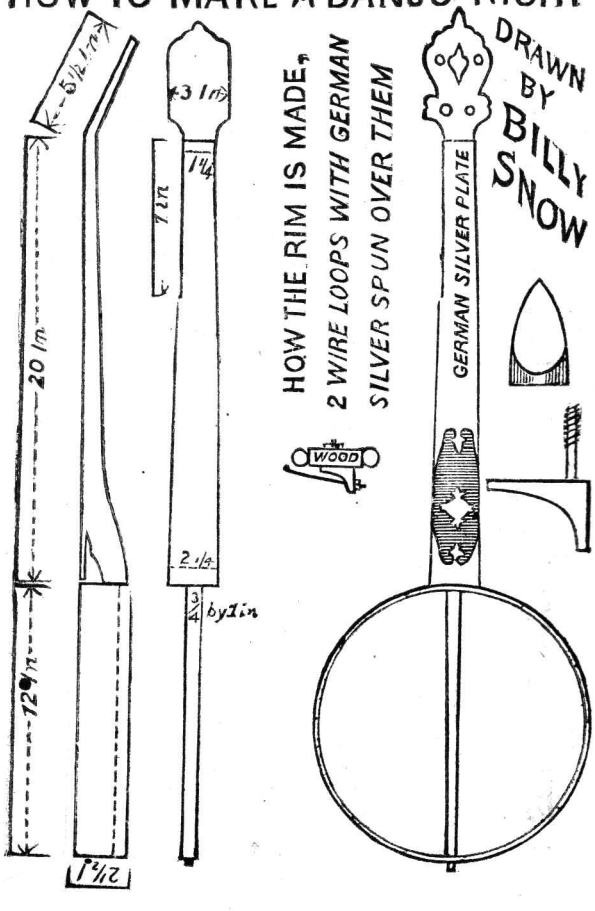
ON THE

BANJO HANDLE.

SEE OPPOSITE PAGE.


4 STRING OF BASS
KEY OF A
3 ST 2 ST 1 ST 5 ST 1 ST 7-9-10
FRET
FRETS A B C D E F G A B C D E F G A
0 2 4 5 0 2 0 0 2 3 0 7-9-10
A E C B

HOW TO MAKE A BANJO RIGHT



THE BANJO.

From the "Banjo Players Hand-Book and Complete Instructor," by S. S. Stewart.

The modern Banjo is purely an American instrument, although the idea of its conception is said by some to have been Egyptian. The instrument has been associated with negro minstrelsy for some years past, and for that reason many persons still ignore it as a musical instrument.

Of late years many practical improvements have been made, and the improved Banjo of the present day is not the Banjo of years ago. To-day the instrument, in the hands of a master, can be made to produce music most beautiful. It is also a splendid accompaniment to the voice, but its great powers as a solo instrument are manifest and are being rapidly developed. The greatest drawback to its more rapid advancement has been the lack of competent teachers and manufacturers, many so-called Banjo makers and teachers possessing no knowledge of music whatever. But this day is drawing to a close and a brighter future is in store. The Banjo must and will take its proper place. That this little work may assist in elevating the instrument is the aim and desire of the Author.

STRINGING THE BANJO.

The Banjo should be strung much finer than the Guitar or Violin. For the first and fifth strings use only those that are prepared for the instrument. The second string should be a fine Violin E, and the third string should be a heavy Violin E, or a light A. The fourth, or silver string, should be one that is made especially for the instrument. Guitar D strings are used by some, but they are too heavy.

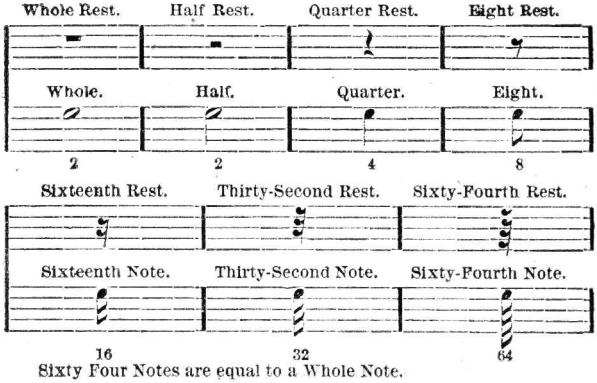
FRETS ON THE BANJO.

It is almost impossible for a learner to acquire a knowledge of the fingerboard without guides of some kind to locate the positions. Narrow strips of wood, inlaid level with the fingerboard, at the proper distances apart, are in common use, and for convenience sake they are called frets; but the true fret is raised above the surface of the fingerboard. Some performers prefer raised frets, and some merely guides or inlaid frets. Each fret, or guide, on the Banjo represents one semi tone—not a full tone, as many beginners suppose. Therefore, to *sharp* a note, stop it one fret nearer the rim; to *flat* a note; stop it one fret nearer the nut.

HOW TO FRET A BANJO.

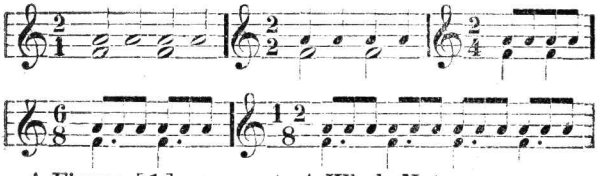
Take and divide from bridge to nut, no matter what the distance is, eighteen parts, and mark first fret; then begin from first fret and divide eighteen parts, and mark second fret; then begin from second fret and divide, and so on, until you have got to the sixteenth fret; that is sufficient.

The different characters which fill a measure are as follows:



Sixty Four Notes are equal to a Whole Note.

The different kinds of Time are indicated by two figures placed after the Clef, at the beginning of the Piece.



A Figure [1] represents A Whole Note..

" [2] " A Half.....

" [4] " A Quarter.....

" [8] " An Eighth.....

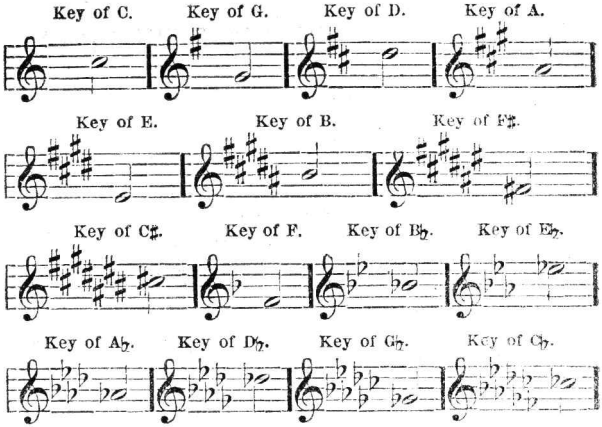
" [16] " A Sixteenth .....

" [32] " A Thirty-Second.....

" [64] " A Sixty-Fourth.....

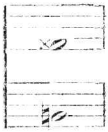
KEYS, SIGNS AND ACCIDENTALS.

By Billy Snow.



♯♯ Double sharp. ✕

The double sharp raises the note two semitones. F double sharp is the same as G natural on the key-board.



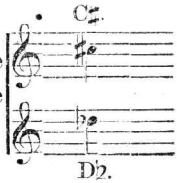
Natural. ♮ When a note is affected by a sharp or flat, the natural restores it to its original sound.

Accidentals are the sharp ♯, Double Sharp ✕, Flat ♭, Double Flat 𝄫.

Mark of abbreviation.

To repeat the same notes as in the previous measure.

C♯ is the same as D♭ on the key-board.



A semitone is the smallest interval.

Da Capo. 𝄋 Sign to repeat from the beginning.

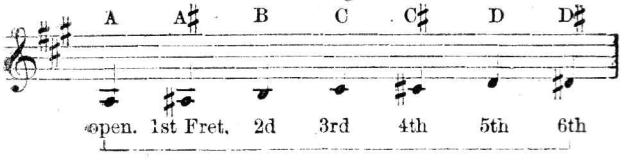
CHROMATIC SCALE FOR THE BANJO.

By BILLY SNOW.

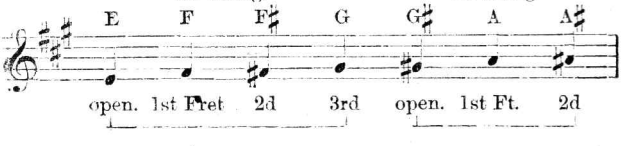
SHARPS ASCENDING, FLATS DESCENDING.

Ascending,

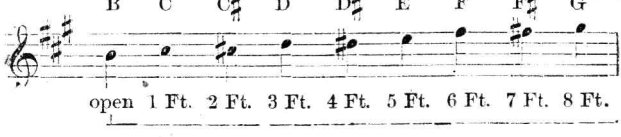
On the 4th string or Bass.

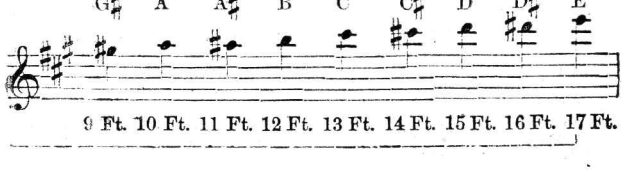


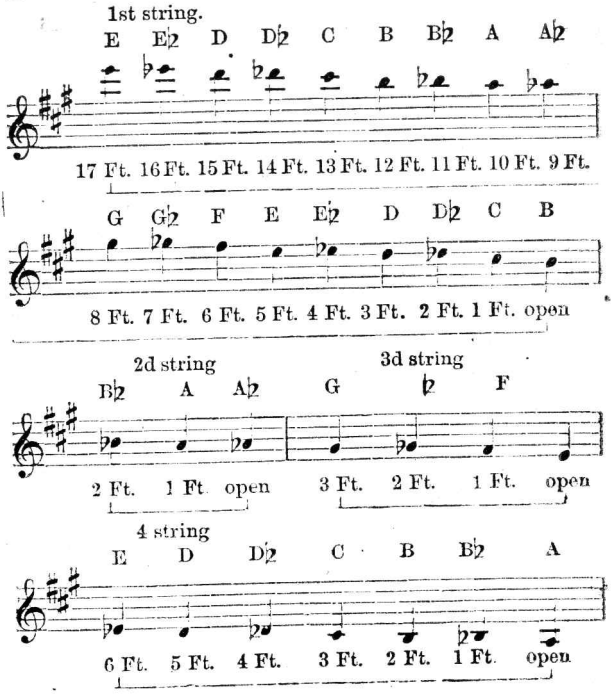
3d string. 2d string



1st string.





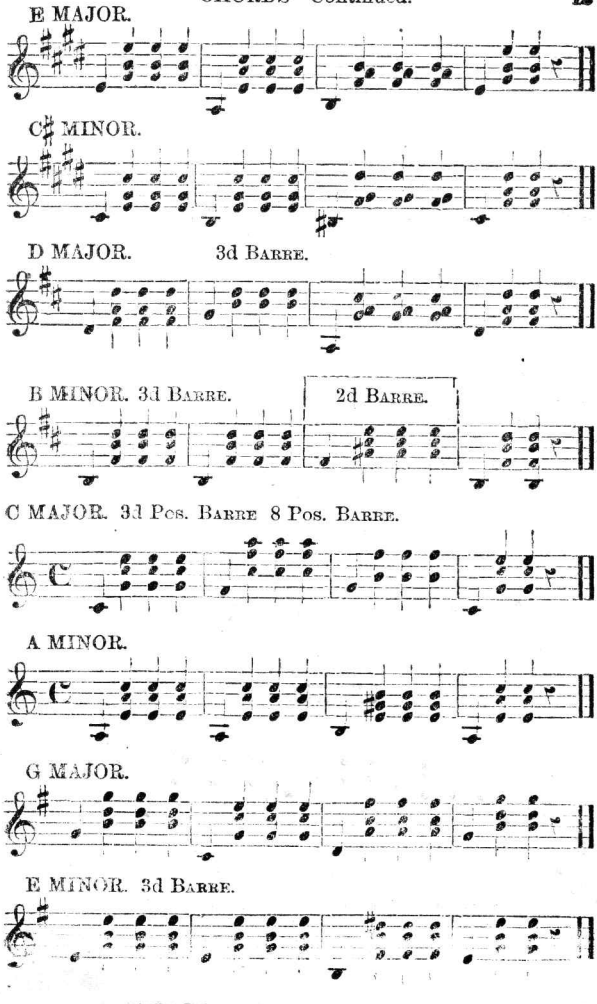


CHORDS.

By Billy Snow.

A MAJOR.

F♯ MINOR.

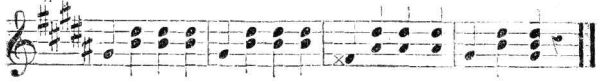

E MAJOR.
C♯ MINOR.
D MAJOR. 3d Barre.
B MINOR. 3d Barre.
2d Barre.
C MAJOR. 3d Pos. Barre 8 Pos. Barre.
A MINOR.
G MAJOR.
E MINOR. 3d Barre.

B♭ MAJOR.

G MINOR.

B MAJOR. 7th Pos. Barre. 2d Barre.

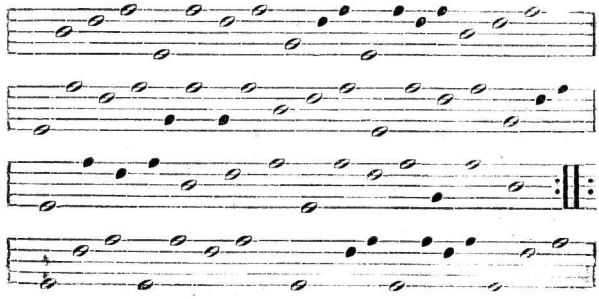
G♯ MINOR.

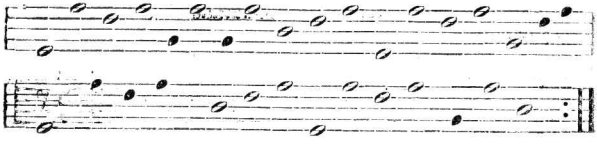


SIMPLIFIED METHOD

FOR THE B NJO.

SNOW'S JIG.



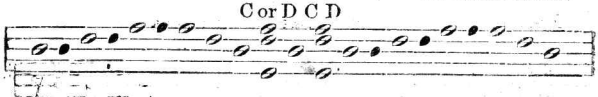


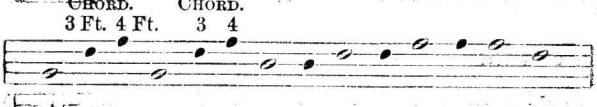
SIMPLIFIED METHOD.

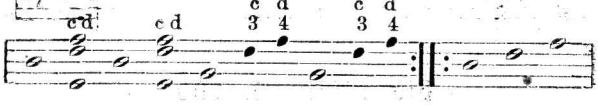
OCTOROON JIG.

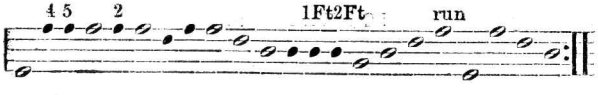
For the Banjo. Tune 4th string to B.

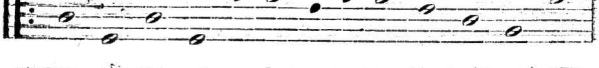
By Billy Snow.

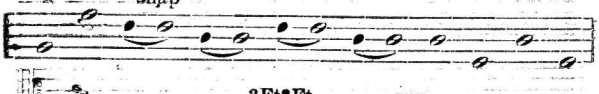


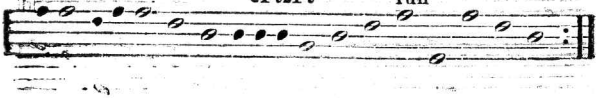






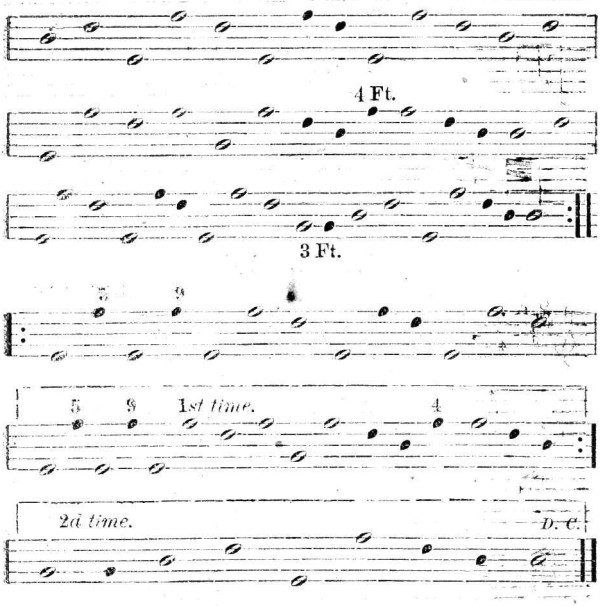






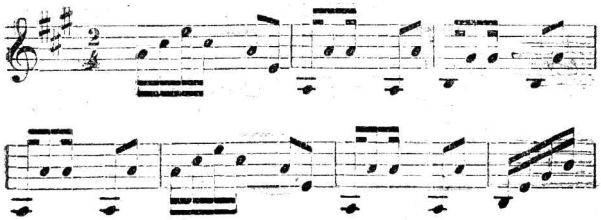
FRANK ECKLAND'S JIG

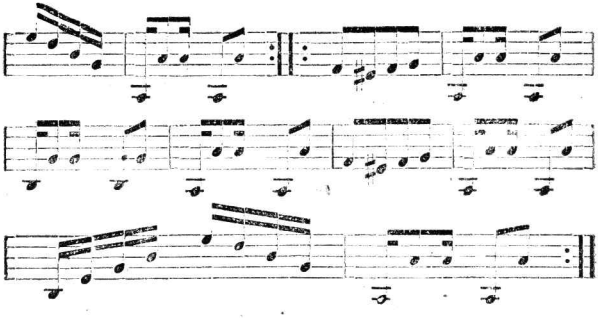
Tune 4th string to B.



ROOME'S JIG.

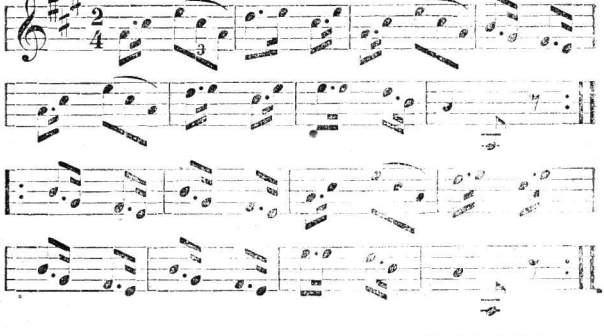
BILLY SNOW.





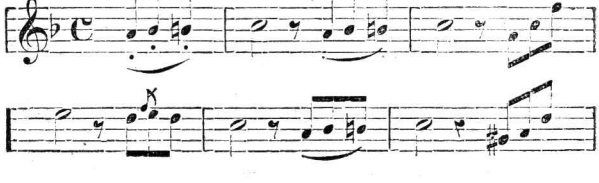
BOSTON JIG.

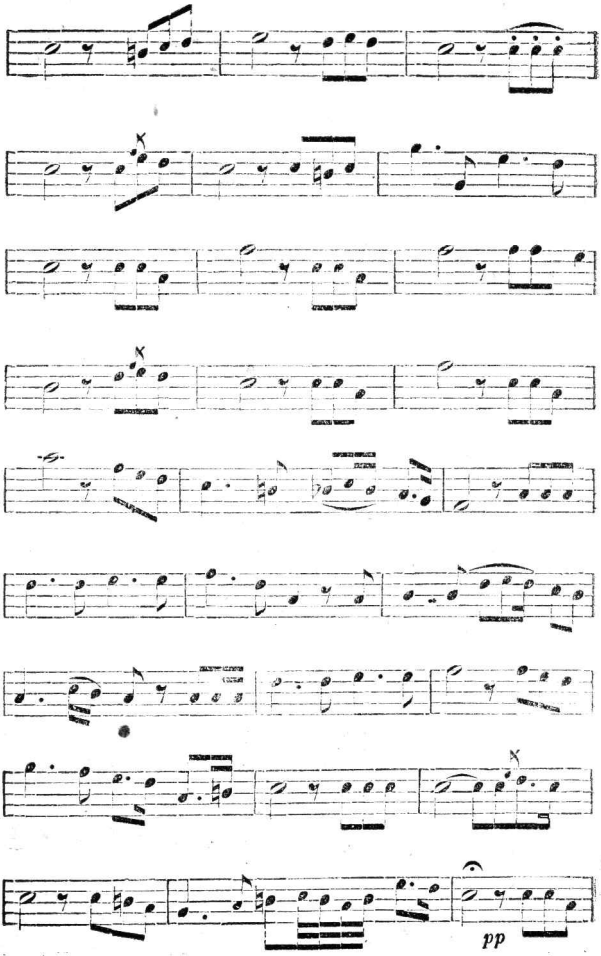
BILLY SNOW.

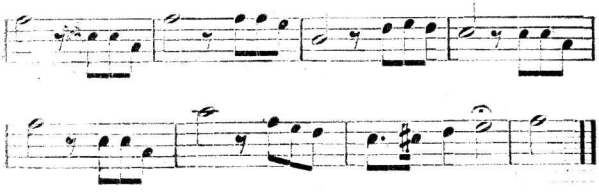


THOU ART SO NEAR, AND YET SO FAR.

CORNET SOLO. REICHARDT.



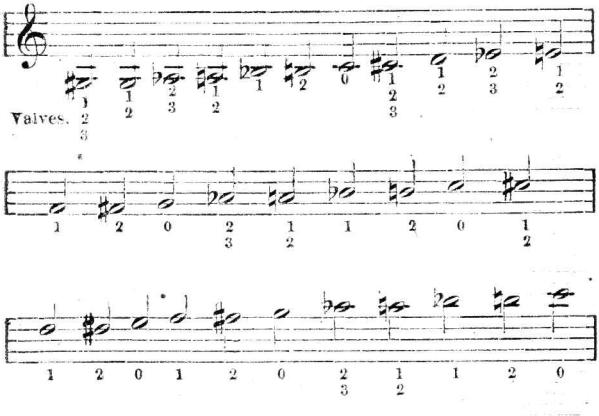

pp



CHROMATIC SCALES.

For the Cornet.

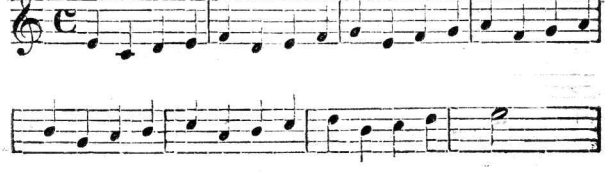
By Billy Snow.

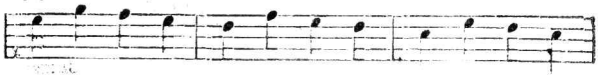


EXERCISES.

For the Cornet.

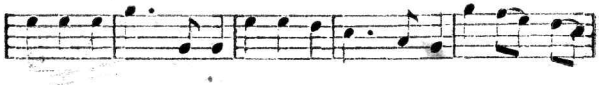
By Billy Snow.





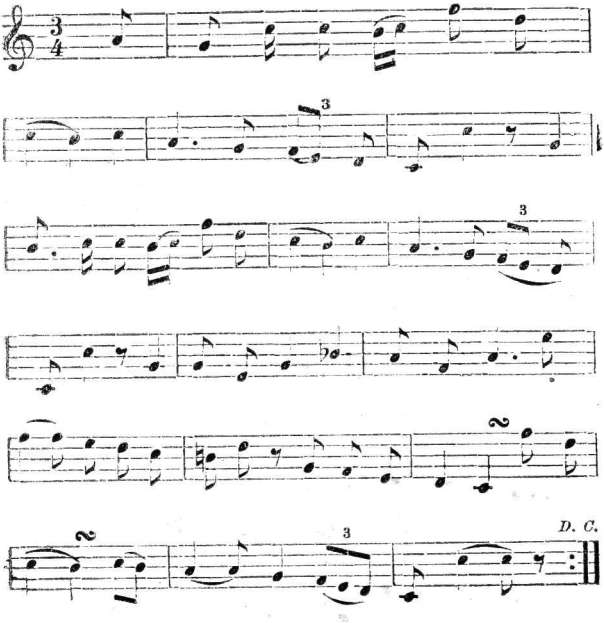
ROBIN ADAIR.

Cornet Solo.

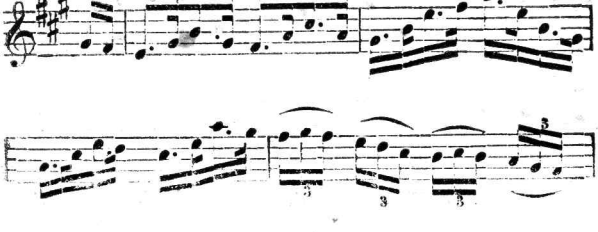


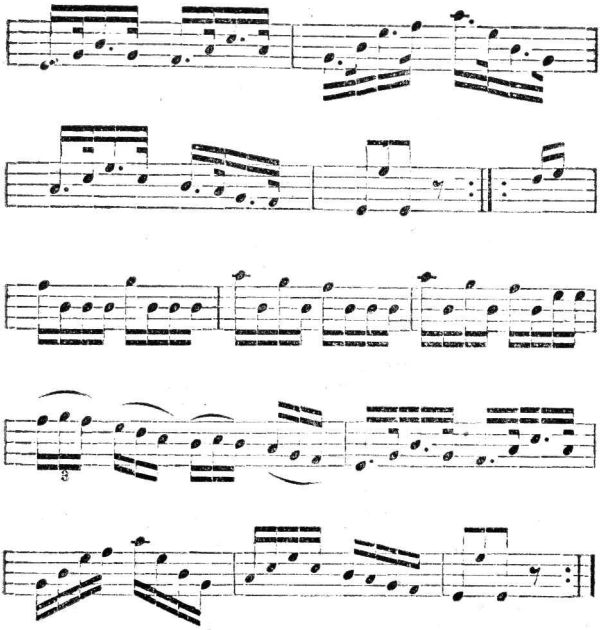
SALLY IN OUR ALLEY.

Cornet Solo. CAREY.

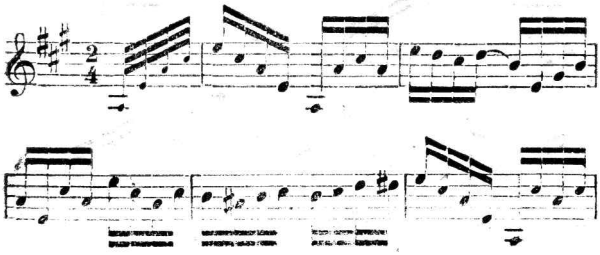


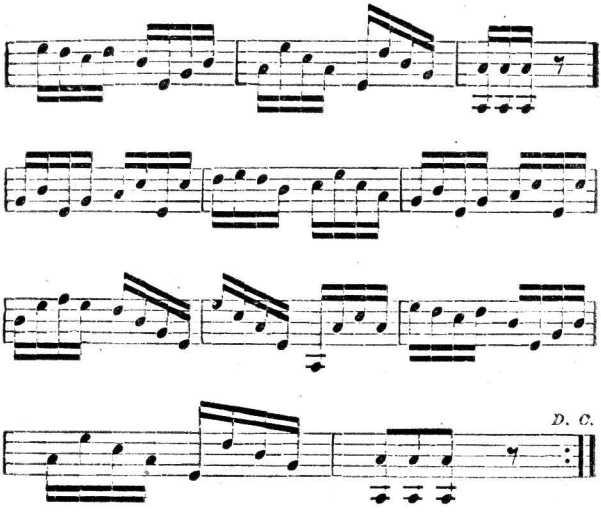
EMPIRE HORNPIPE.





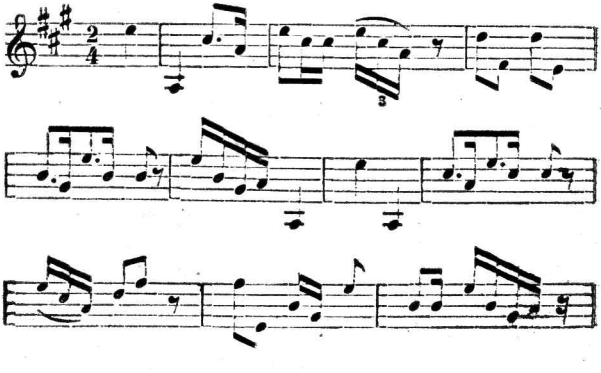
SNOW'S HORNPIPE.



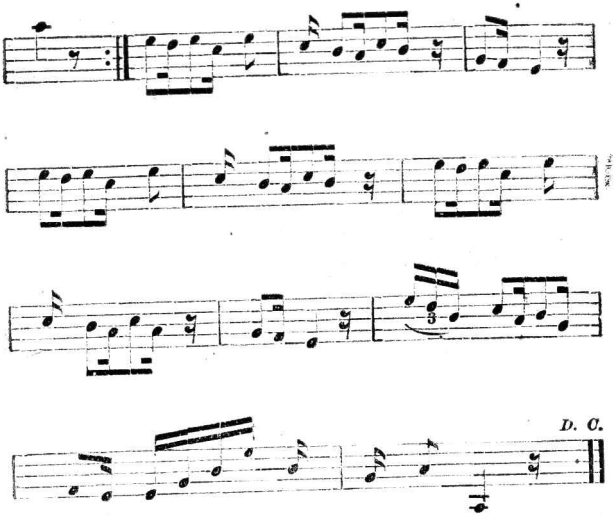


STOP JIG.

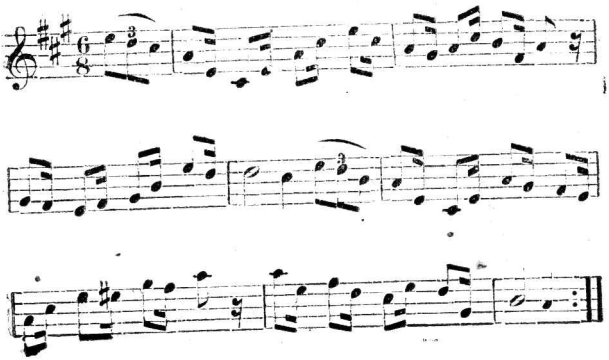
BILLY SNOW.



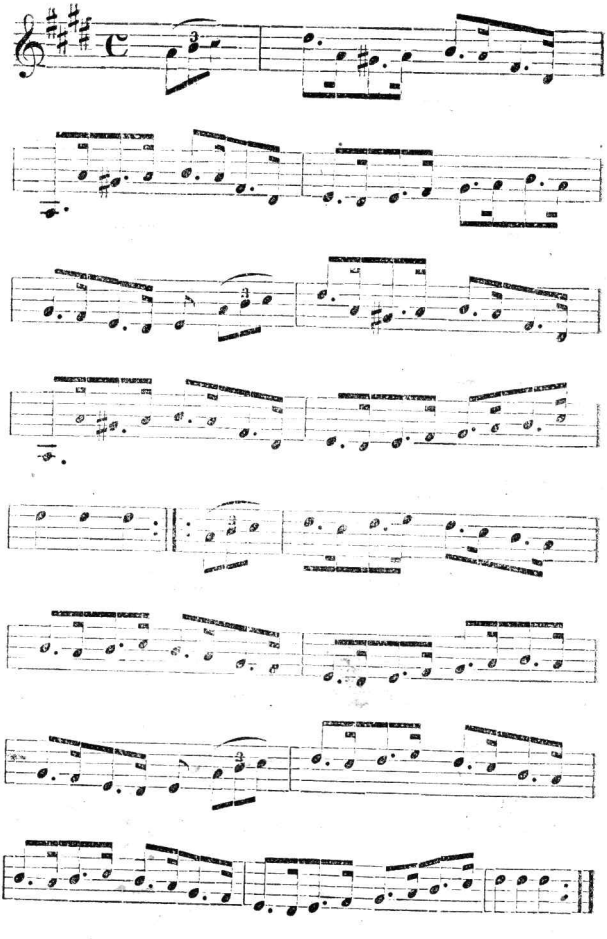
STOP'S JIG. Concluded.



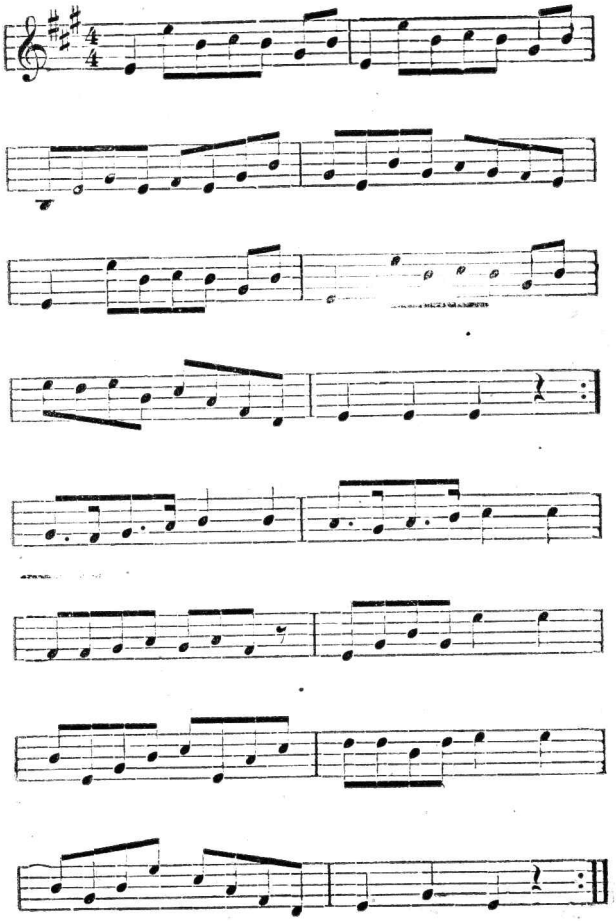
ADOLPHUS MORNING GLORY.



BEN COTTON'S CLOG.



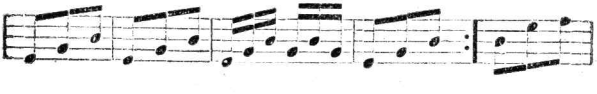
BILLY SNOW'S CLOG.



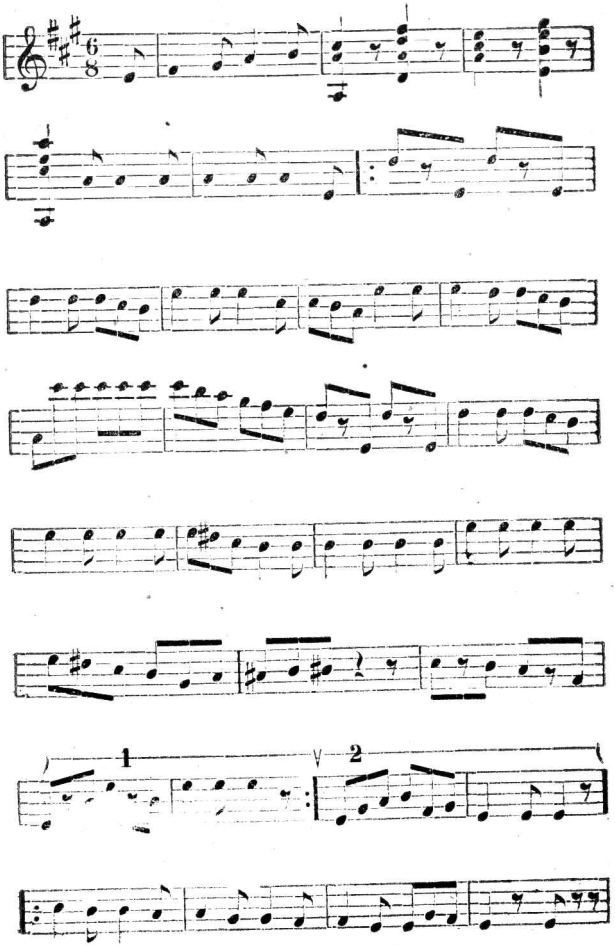
SPANISH FANDANGO.

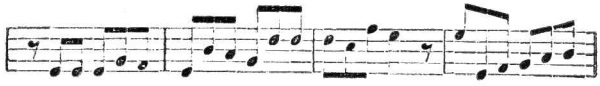
BILLY SNOW.

12th Fret Harmonic.

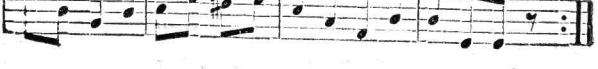


TWENTY-SECOND REGIMENT MARCH.





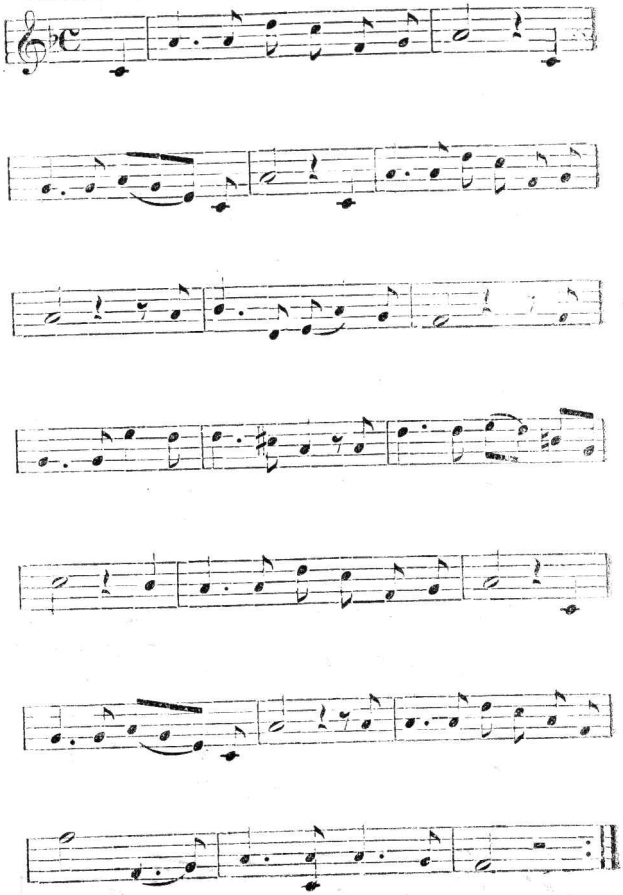
MONEY MUSK REEL.



IN HAPPY MOMENTS.

By Billy Snow.

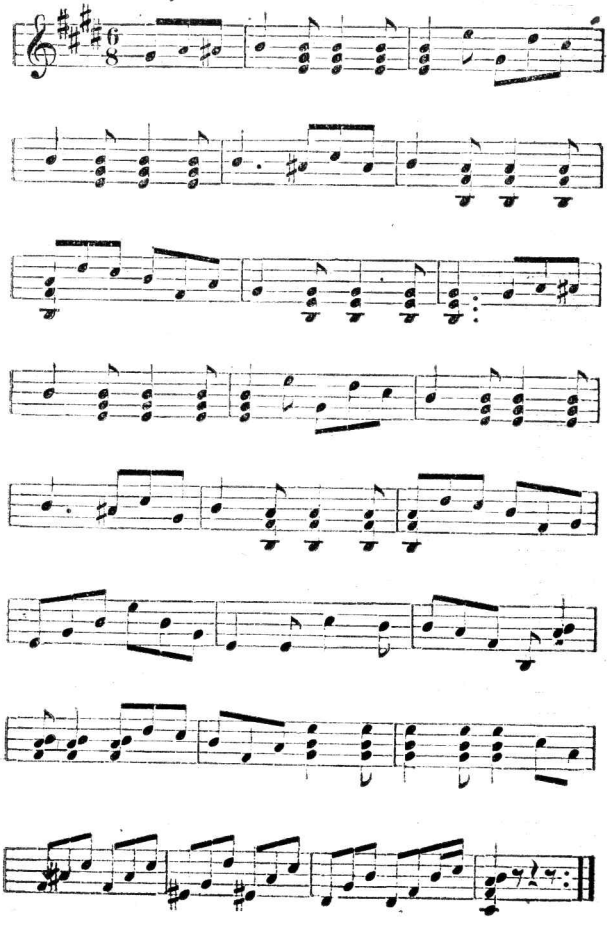
Cornet Solo.



TRICK SOLO.

By Billy Snow.

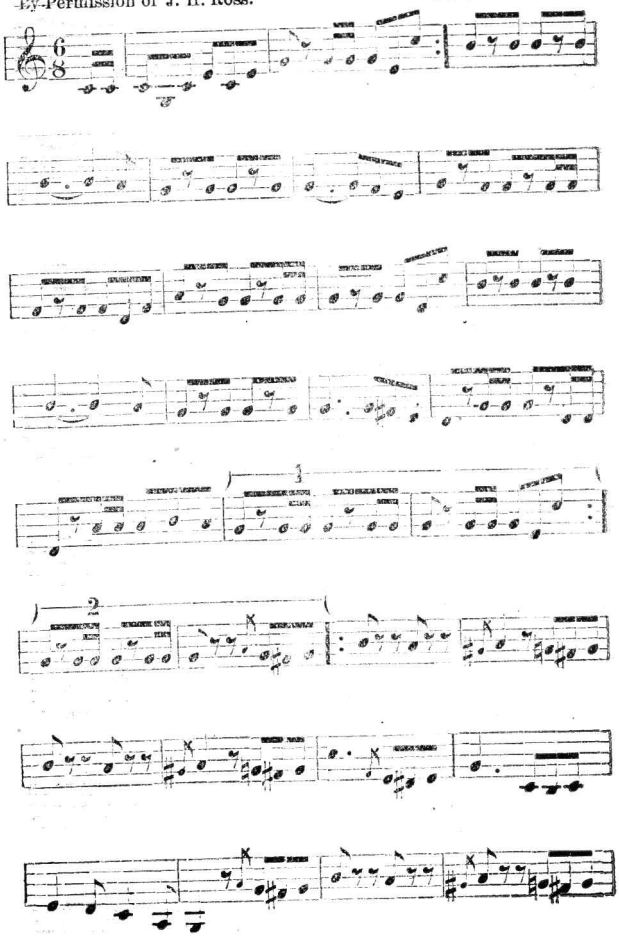
For the Banjo.

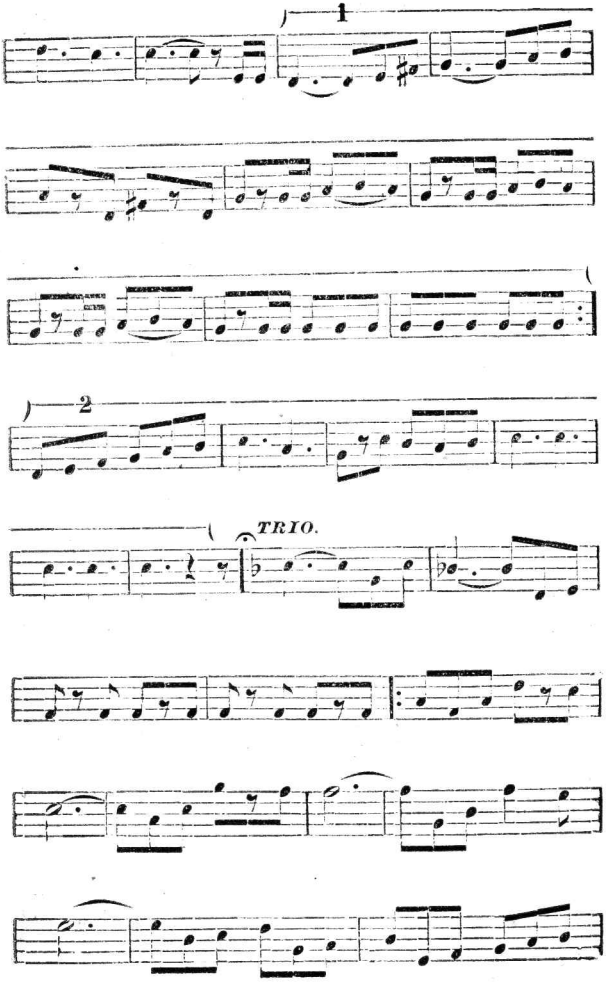


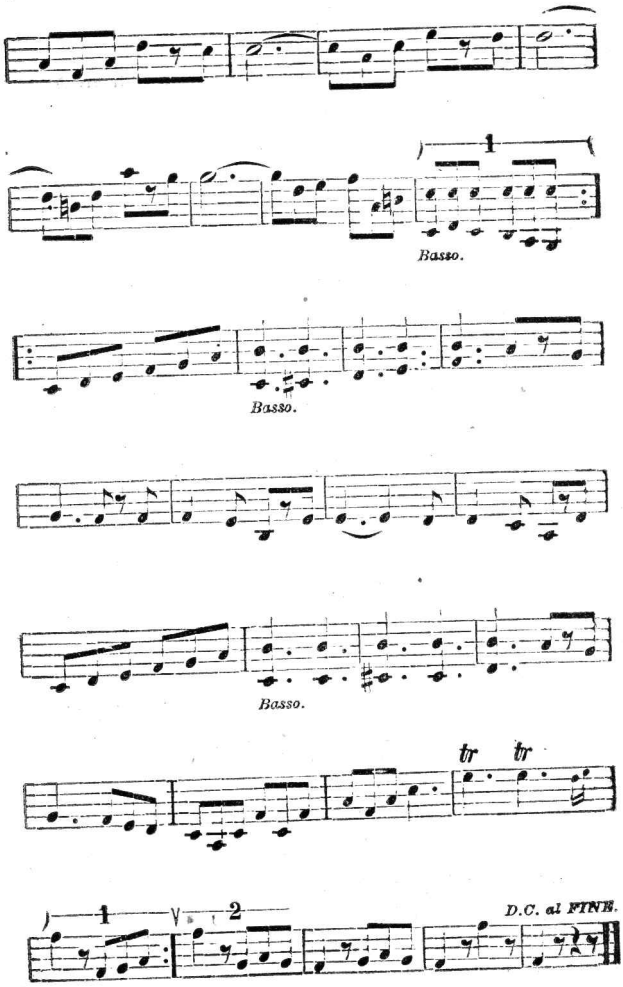
MARCH DUQUESNE GRAYS.

By J. H. Ross.

By Permission of J. H. Ross.




1
2
TRIO.


1
Basso.
Basso.
Basso.
tr tr
1
2
D.C. al FINE.

OLD ZIP LIZE.

BANJO SOLO.

Written by JOHN KELLY, and sung by BILLY SNOW with great success.

George Washington was a great man,
A lie he'd never tell;
But when he got that hatchet,
Didn't he give that cherry tree hallelujah!

CHORUS.

Old Zip Lize, the coon,
I had rather marry you
Than marry old Miss Law.

Doctor Tanner fasted forty days,
And didn't he do it well?
But when he got that watermelon
Didn't he give it hallelujah!
Old Zip Lize, etc.

When I was in the country
I went down to the well;
A snake crawled up my trouser legs
But didn't I give him hallelujah!
Old Zip Lize, etc.

GOOD-BY, MY LOVER, GOOD BY.

END SONG.

Written and composed by BILLY SNOW, and sung by him with great success.

There goes the flatboat down the river,
Good-by, my lover, good-by;
All loaded down with wenches and niggers,
Good-by, my lover, good-by.
Some were dancing and some were singing,
Good by, my lover, good by;
With the tambourine and banjo ringing,
Good-by, my lover, good-by.

CHORUS.

Good -by, my lover, good-by,
Good by, my lover, good-by,
We'll take this drink and we'll drink no more,
Good-by, my lover, good-by.

I went right up on top of a steeple,
Good-by, my lover, good-by,
To look right down on de colored people,
Good-by, my lover, good-by.
Some was black and some was blacker,
Good-by, my lover, good-by.
And some was the color of a chew tobacco,
Good-by, my lover, good-by.

Some go to church to talk and laugh,
Good-by, my lover, good-by;
They think they know all and they don't know half
Good-by, my lover, good-by.
I shot Old Satan with de gospel gun,
Good-by, my lover, good-by.
And he turned on his heel and took to run,
Good-by, my lover, good-by.

DOWN IN DE SOUTHERN LAND, MANY YEARS AGO.

END SONG.

Written and composed by BILLY SNOW, and sung by him with great success.

Now listen, white folks, and I will sing to you,
  Down in de Southern land, many years ago;
When I used to pick de cotton and de sugar cane,
  Down in de Southern land, many years ago.
There is old Uncle Ephraim and Aunt Caroline,
  Down in de Southern land, many years ago;
They used to make de hoe cake and cook it in de sun,
  Down in de Southern land, many years ago.

CHORUS.

So wake up, ye colored folks, and roll up your pants,
Git on de floor, be ready for de dance;
De old moon is shining, she was up in de sky,
And we'll dance till de sun rises in de morning.
(*Repeat.*)

We stick in de field till de sun does set,
  Down in de Southern land, many years ago;
Den we go to our cabins and we get our supper eat,
  Down in de Southern land, many years ago.
There is old Uncle Ephraim, and I tell you he ain't slow,
  Down in de cotton field, many years ago;
When he picks up de essence on de old banjo,
  Down in de Southern land, many years ago.

When old Eph begins a picking, de wenches get a kicking,
  Down in de Southern land, many years ago;
De perspiration from the skin it poisons all de chickens,
  Down in de Southern land, many years ago.
And when we get tired, we lay down on de floor,
  Down in de Southern land, many years ago;
And dream of de same old gig, 4-11-44,
  Down in de Southern land, many years ago.

LEAVING THE OLD FOLKS.

I'm leaving now the old folks, to go I know not where,
I'm leaving them in sorrow, grief, and care,
They're poor and almost helpless,
They're old and feeble, too,
So I must try and see what I can do.
My mother's heart will nearly break,
When I have left my home,
And father he will bow his head
And say "I'm left alone;"
God knows I would not leave them,
But what am I to do?
I cannot stay and see them starve, 'tis true.

CHORUS.

I'm leaving now the old folks, to go I know not where,
I'm leaving them in sorrow, grief, and care,
They're poor and almost helpless,
They're old and feeble, too,
So I must try and see what I can do.

Oh, who will love the old folks when I am far away?
Oh, who will cheer their sad hearts day by day?
They've petted and caressed me,
Through childhood's tender years.
And now I'm leaving them in grief and tears;
But I will write a letter,
When I've found some work to do,
And tell them how I miss them,
That my heart to them is true.
Their faces then will brighten
When they shall both read this,
I'll write it and I'll seal it with a kiss.

I'm leaving now the old folks, etc.

LET MY NAME BE KINDLY SPOKEN.

As sung by JOHN HESMAR, the favorite balladist, with great success.

Let my name be kindly spoken
When I'm far away from thee,
And although my heart is broken,
I will fondly speak of thee.
All the scenes of days departed
I'll endeavor to forget,
And if you are broken-hearted
Think not of the days we met.

CHORUS.

Let my name be kindly spoken,
When I'm far away from thee,
And although the vows are broken
I will fondly speak of thee.

In the past we loved each other—
Loved each other fond and true,
And I'll never find another
That can take the place of you.
Though I wander on forever
Seeking lands beyond the sea,
Well I know that I can never—
Never find the like of thee.

Let my name, etc.

If the fate should bid me meet you
At some far off distant day,
I would fondly kiss and greet you
In the old familiar way.
Though the binding link is broken
It is sweet to part as friends,
And the farewell word that's spoken
To the heart a sweetness lends.

Let my name, etc.

THE IRISH LAD.

SONG-AND-DANCE.

Sung by JAMES McGOWAN with great success.

Here I am an Irish lad,
I'll have you all to know,
I came from sweet old Ireland
A long time ago,
For singing or for dancing,
Faith, I think I can't be beat,
And I'll prove that to you
All before I go.

CHORUS.

For I'll sing *(Break)*
And I'll dance *(Break)*
I came from sweet old Ireland long ago,
For singing or for dancing I know
I can't be beat and I'll show you
What an Irish lad can do.

From here to Kalamazoo,
I am an Irish lad so true,
I make a terrible hit
Where'er I go.
Of my ancestors I am proud,
Although above in the cloud,
And their names to every
Irishman is true.

For I'll sing, etc.

McGowan, that is my name,
And of it I'm not ashamed
For it is stamped
On my Irish heart,
And for singing or for dancing
I will try to please you all,
And then from you shure
I will have to part.

For I'll sing, etc.

THERE'S A LAGER ON THE TABLE.

Air—"There's a Letter in the Candle."

Written and sung by BILLY SNOW. Banjo solo.

There's a lager on the table,
And it points direct to me;
If I only had a nickel,
How happy I would be.
How quickly I'd invest it,
And quench my burning thirst;
But there is no use in talking,
I must get my nickel first.

CHORUS.

Bright days of old, come to my memory, dear,
When I had money plenty, I always bought my beer,
Bright days of old, come to my memory, dear,
When I had money plenty, I always drank my beer.

There's some tramps around here told me,
There was good times coming yet;
I've been waiting here to see them,
Till I'm almost out of breath.
If I thought that they would be here,
Or knew that they would come;
I think one glass of lager
Would heal my burning tongue.

Bright days of old, etc.

You, bright, amber colored fluid,
That goes floating down my side;
And for you there's been many a man
Laid right down and died.
I know you're good and healthy,
And if I only had my way,
And money to support it,
I could drink five kegs a day.

Bright days of old, etc.

McNALLY'S ROW OF FLATS.

Copyright Secured 1882.

CAUTION.—All persons are warned from using this song under penalty of the law.

Words by ED. HARRIGAN. Music by DAVE BRAHAM

As sung in ED. HARRIGAN's New Original Local Comedy, entitled "McSORLEY'S INFLATION."

Music published by WM. A. POND & Co. N. Y. Will be sent by us to any address. Price 40 cents.

Down in Bottle Alley
Lived Timothy McNally,
A wealthy politician, and a gentleman at that,
Admired by the ladies,
The gossoons and the babies
Who occupy the building called McNally's row of flats.

CHORUS.

Ireland and Italy,
Jerusalem and Germany,
Chinamen and nagurs and a paradise for cats,
Jumbled up together
In the snow or rainy weather,
They represent the tenants in McNally's row of flats.

The great conglomeration
Of men from every nation,
The Tower of Babylonian couldn't equal that
Peculiar institution
Where brogues without dilution
Were rattled off together in McNally's row of flats.
Ireland and Italy, etc.

Bags of rags and papers,
Tramps and other slapers,
Italian lazzaronies, with lots of other rats,
Laying on the benches
And dying there by inches
From the open ventilation in McNally's row of flats.
Ireland and Italy, etc.

It never was expected
The rents would be collected;
They levied on the furniture, the bedding and the slats,
It's then you'd see the rally
As they'd battle down the alley,
Fired from the building called McNally's row of flats.
Ireland and Italy, etc.

ÆSTHETIC MICK.

As sung by JOHN O'NEAL with great success.

If you have got a five dollar note to cash, and want
to catch a lovely mash,
I'll tell you what to do:
You must buy a bran new silk high hat, a pair of
patent leather boots,
And a necktie that's too-too.
You must wear a flowing ulster, and say that you're
from Munster,
And walk off eating quick,
In your pocket carry a billy, in your buttonhole a
lily,
And they'll call you the æsthetic Mick.

CHORUS.

And the neighbors all will say as you are walking
down the alleyway,
"If that style suits all the families in the rear, I am
sure that style suits me,
Then what a very, very, very stylish young man
This stylish young Mick must be."

Be eloquent in praise for the very good old days,
In the time of Bryan Boru,
And convince them if you can that your sister Mary
Ann
Wore a small size number nine shoe.
You must tell them she is crazy on the shamrock and
the daisy,
No matter what they think,
You must have a terrible gall when you're asked to
take a ball,
And never miss a drink.

ÆSTHETIC MICK.

Concluded.

CHORUS.

And they all will say as you're walking down the alleyway,
There goes that dizzy young tad I see in the Park most every day,
Then what a very, very, very dizzy young tad,
This dizzy young tad must be.

Now a sentimental passion for a regalable fashion,
Now it don't suit you or me,
If you have only got the cash for a five cent plate of hash,
You must strike some brewery.
If the boys they give you taffy you can walk with John McCaffrey,
He's gentle and he's kind,
For get to be æsthetic when you are working up a racket,
And go to the front every time.

CHORUS.

And the neighbors all will say as you walk down the alleyway,
There goes the chronic young lush that works the free lunch every day,
Then what a very, very, very chronic young man,
This chronic young man must be.

THE LAND LEAGUE BAND.

Written by J. W. KELLY, r

The Land League Band turned out last night
With uniforms of blue and white,
Their instruments were shining bright,
The greatest in the land.
We have climbed the ladder of Fame,
On the top rung cut our name,
And in fancy letters do flame
The Land League String and Brass Band
We marched along upon Sixth Avenue,
We played the tunes that everybody knew,
The music it was sweet and each note so true,
And showed just what the Land League Band could do.

CHORUS.

Oh, the ladies and babies that live on the street
Applaud with their hands and keep time with their feet,
All the folks at their supper get up from their seat
And run to the door when they hear the drums beat.

Come all you jolly sailor boys and listen unto me,
While I relate a dreadful fate that happened on the sea,
It's of a jolly sailor boy, by name Jack Dohohue,
For twenty years before the mast on board the *Bugaboo.*

At every party in the town,
Where all the spielers can be found,
Wherever they are we're always around
To show what we can do.
We went to Brady's house last night,
The bass horn blower put out the light,
Which nearly ended in a fight,
But was stopped by the Land League Band.
Maloney he got drunk on lemonade,
To walk home Mary Grogan was afraid,
And the divil a one of us knew the tune we played,
And b'iling drunk till daylight there we stayed.

THE LAND LEAGUE BAND

(Concluded.)

CHORUS.

Oh, the ladies and babies that live on the street
Applaud with their hands and keep time with their feet,
All the folks at their supper get up from their seat
And run to the door when they hear the drums beat.

By Killarney's lakes and fells, Em'rald isles and winding bays,
Beauty's home Killarney, ever fair Killarney.

We're going to give a ball purty soon,
We'll invite every white man and every coon,
We'll play the "Order of Full Moons,"
The affair will surely be grand.
The ladies with the fantastic toe
The beauties of the dance will show,
You'll be satisfied when home you go
From the ball of the Land League Band.
The welcome that you'll get will be great to hear,
And we'll quench your thirst with a glass of beer,
The Land League Band will send up a rousing cheer,
And not a single man will get on his ear.

CHORUS.

Oh, the ladies and babies that live on the street
Applaud with their hands and keep time with their feet,
All the folks at their supper get up from their seat
And run to the door when they hear the drums beat.

Oh, Grammachree, I'd like to see old Ireland free once more,
And see the times we used to have in the good old days of yore,
I'd like the Harp and Shamrock waving over Erin's shore,
I'd like to see old Ireland free, oh, Grammachree asthore.

A MARK FROM MY ANGEL MOTHER'S SHOE.

Parody on "A Violet From Mother's Grave."

Written and sung by SAM DEVERE.

Scenes rise before me of boyhood's happy days,
I'm thinking of the stone fights, the tricks and games and plays,
The days when we went swimming I was happy as a clam,
The coppers how they'd chase us, but we didn't care a damn.
Father had the jim-jams, and he has passed away,
Mother loved her bug juice, she's now beneath the clay,
While an orphan I remain, there's a scar I will retain
'Tis a mark from my angel mother's shoe.

CHORUS.

Only a little scar, but how it made me dance,
When the toe of her cow-hide slipper just unroofed the seat of my pants,
While an orphan I remain, I'll remember with much pain,
'Tis a mark from my angel mother's shoe.

Well I remember my dear old mother's hoof,
She'd kick me full of knot-holes, of that I've lots of proof,
My spinal column she'd paralyze according to the rules of Hoyle,
And with me wipe the floor up too when she'd get full of oil.
When she elevated her pedal extremity and fired her cow-hide boot,
You bet your last trade dollar us kids got up to scoot,
In memoriam still I keep a scar, both long and deep,
'Tis a mark from my angel mother's shoe.

CHORUS.

Every time she'd raise her hoof, she'd take my breath away,
That's how gentle mother dear would pass the time away,
If she were here again, I don't think I'd remain
For another mark from angel mother's shoe.

I HAD BUT FIFTY CENTS.

Written and sung by SAM DEVERE.

If you could only see the gal
I took to a fancy ball,
You could span around her little waist,
So neat and very small.
I thought about two oysters sure
Would fill her up complete,
Such a dainty, delicate little thing,
But this is what she eat:

A dozen raw, with a plate of slaw,
And a fancy Boston roast,
A big box stew, with crackers too,
And a soft crab served on toast.
Then next she tried some oysters fried,
Her appetite was immense,
When she yelled for pie I thought I'd die,
For I had but fifty cents.

Then after putting all this away
She smiled so very sweet,
She said she wasn't hungry a bit,
She wished that she could eat.
For a little gal you bet your life,
She had a terrible tank,
She was only a little thirsty, too,
But this is what she drank:

MARY'S GONE WITH A COON.

As sung by Mr. Billy Kersands, with Callender's Minstrels.

Dar's heaps of trouble on de ole man's mind,
Come, darkies, weep with me,
My Mary Ann's run away with a coon,
He's as black, as black as he can be.
Now I wouldn't care if he was only yaller,
But he's black all o'er, he's a porter in a store,
My heart it is tore, when I think the matter o'er,
De chile dat I bore, should tink ob me no more,
Dan to run away wid a big black coon.

Chorus.

Mary's gone wid a coon,
Mary's gone wid a coon,
Dar's heaps of trouble on de ole man's mind,
Since Mary's gone wid a coon. (*Repeat.*)

Now I never thought when I raised dat chile,
Of de trubble dat she would be to me—
She had eberyting dat her heart could wish,
She was raised in de laps of luxury;
But I nebber once for a moment suspected
But dat she reflected, before she selected,
A man more respected, more highly connected,
Less darkly complected, and not so dejected—
Dis ole man's mind is troubled like dis
Mary's gone, etc.

MY HOME IN TENNESSEE.

Originally composed by CHAS. SAVILLE, and sung by him with great success in all the leading theaters in America.

I am thinking of my home,
Down in Southern Tennessee,
Where my poor old wife is laid beneath the clay,
And of the happy times I had,
In childhood's sunny hours,
The memory of which is dear to me.
But those happy days, alas! are gone,
I ne'er shall see them more,
For you can see the old man's hair is gray,
And soon I'll leave this earthly clime
For the golden shore,
Far from my home in dear old Tennessee.

CHORUS.

Far away, [*Sym.*] Far away, [*Sym.*]
From my dear old home I am far away,
And I often sit and sigh for those happy days gone by,
And the times I used to have before the war.

Ole massa and ole missus,
They both were kind to me,
And when my poor wife she was laid away,
Ole massa gave me freedom,
And told me to go North,
Indeed to me that was a happy day.
But I'm growing old and feeble
And cannot work no more,
My Southern home I dearly want to see,
For the old man soon will pass away
To the golden shore,
Far from his home in dear old Tennessee.

Far away, etc.

GARFIELD WILL NOT BE FORGOT.

Originally composed by CHAS. A. SAVILLE, and sung with great success by MISS JESSIE BOYD.

As new songs are very rare,
I've a new one here prepared,
Of our lamented President so dear—
James A. Garfield, lately died,
And was taken from our side,
For his memory America is in tears.
He was murdered in Washington
About one year ago,
Struck down by an assassin's shot,
A man we could trust
Honest, upright and just.
James A. Garfield will not be forgot.

When war o'er our country
Did spread its black pall,
Making desolate homes in our land,
James A. Garfield was one
Of Ohio's brave sons
That offered the Union his hand.
He done what he could
His devotion to prove,
Under fire from the enemy's shot,
A statesman in peace,
But a lion in war.
James A. Garfield will not be forgot.

Sergeant Mason done right
In Washington that night,
When he shot at Guiteau in his cell,
They court-martialed him,
While the wretch steeped in sin,
Lay in prison, hale, hearty and well;
But I'm sure that Guiteau
Has met his just deserts,
And has paid for the crime that he done,
And the whole world can see
That this land of the free
Is glad that Charles Guiteau is hung.

NO HOME.

As sung nightly with great success by JOHN HESMAR, the Favorite Balladist.

Oh, how the merciless winter winds blow,
As onward I tread through that beautiful snow,
Asking a penny from each one I meet,
To buy me some shoes for my little cold feet.
No one takes pity or hears my appeal;
God alone knows how I suffer and feel;
Half starved and shivering sadly I roam,
For I have no home—I have no home.

CHORUS.

Angels in Heaven look down from the skies;
Go to our Father with tears in your eyes,
And tell him to call me I'm ready to come,
For I have no home—I have no home.

Father and mother now sleep in their grave;
I gave to the poor all they told me to save.
Ah, 'tis little I dreamt when they came to our door
That I would be penniless, homeless and poor.
Teardrops now freeze on my colorless cheek,
I tremble with weakness whenever I speak;
No one seems caring wherever I roam,
What will become of me, I have no home.

Angels in Heaven, etc.

DON'T, DON'T GO AWAY YET.

Written and sung by TED GOODRICKE with great success.

Like other young fellows I've got a sweetheart—
A bewitching and saucy young miss;
But what makes me think more of her every day,
She tells a man just what she thinks.
Such peculiar expressions I hear from her lips
As nightly together we stray,
And when I go to kiss her to bid her good-night,
These words she is certain to say:

CHORUS.

"Don't, don't go away yet,
I'm just beginning to like you,
The weather is fine, there is plenty of time,
Now stay just a minute or two, there's a dear,
Don't, don't go away yet,
I'm just beginning to like you,
You're always in haste, put your arm round my waist,
Stay a bit longer, now do."

When her mamma and papa, and servants as well,
Are snugly and cozy in bed,
The door will be opened and I, like a lamb,
To the parlor by her will be led.
She will take a chair—"Draw up, if you please,
For the fire is enticing and bright.
Last night you went in a terrible fuss—
Oh, stay a bit longer to-night."
"Don't, don't go away, yet," etc.

I thought it was time for a quiet young man
To put on his hat and be off,
But she'd get to the door, she'd smile and she'd say,
With a slight introductory cough,
"You know, dear, the clock is ten minutes too fast,
And you only live over the way,
Last night you went in a terrible fuss—
Oh, stop the ten minutes, I pray."
"Don't, don't go away yet," etc.

I thought that one night I would play her a trick
And give to her feelings a shock;
So while she was putting more coals in the fire
I put back the hands of the clock.
We staid till the clock struck two at the hall,
And she said "You go out the back door."
So while I embraced her to bid her good-night
The old feelings came on her once more.
"Don't, don't go away yet," etc.

UNCLE MICKEY.

Written by J. W. KELLY, and sung by JAMES O'NEIL with great success.

Have you seen me Uncle Mickey?
Let me introduce him to you;
He never was known to wear a hat,
But a neat little number six shoe.
He was six foot one with his stockings on,
And a voice like a sound of a drum;
He carried a stick, did my uncle Mick,
That would knock a policeman down.

CHORUS.

Have you seen me uncle Mickey,
That wears the Yankee hat?
His Irish frieze would dazzle your eyes,
And his nose was rather flat.
He was six foot one with his stockings on,
And a voice like a sound of a drum.
He carried a stick, did my Uncle Mick,
That would knock a policeman down.
Have you seen, etc.

You'd never know where to find him,
And I would not be surprised
To see him coming along this way
And him thoroughly paralyzed.
He worked upon the horse-cars,
But of him they soon got sick,
From the smell of his breath, the team met their death,
And they fired me uncle Mick.
Have you seen, etc.

DUFFY'S OPENING NIGHT.

As sung by JOHNNY ROACH.

Did you ever hear tell of Pat Duffy?
He came from the County Mayo.
Last week, shure, he started a bar-room
Down in the Fourth Ward below.
There was lager, free lunch, and whiskey,
Faith, indeed, 'twas an elegant sight;
But the boys, one and all, they got frisky
On Duffy's grand opening night.

CHORUS.

Ah, but Duffy sold horrible liquor,
It would knock you up high as a kite.
And the bar I'm sure never looked sicker
Than on Duffy's grand opening night.

Poor Duffy sent out invitations,
And invited his neighbors to come.
He told them he'd treat them all dacent,
And give them their fill of good rum.
They came there in droves and by dozens,
And got into a terrible fight.
They broke all the doors and the windows
On Duffy's grand opening night.

Ah, but Duffy, etc.

They stole all the stock that he had there,
And drank all his whiskey so sweet;
They took both his clothes and his money,
And threw him out into the street.
They scattered his family, and left him
To roam in a terrible plight.
Poor Duffy now lives on free lunches
Since he gave the grand opening night.

Ah, but Duffy, etc.

"I'M JUST GOING DOWN TO THE GATE."

Copyright, 1882, by W. A. Evans & Bro.

Music by J. P. Skelly, and written and sung with great success by Gus Williams.

The music of this song is published by W. A. Evans & Co., 19 Park Place, N. Y. City, or 50 Bromfield St., Boston, Mass.
Price 6 cents in postage stamps.

All rights reserved.

My sweetheart's a sly little fairy,
Her age it is just seventeen;
Her parents think that she's too airy,
But a sweeter girl never was seen.
At night she steals out from the cottage,
Her mother cries after "Kate,"
She answers, "Dear ma, I'm not going far,
I'm just going down to the gate."

CHORUS.

"I'm just going down to the gate, dear ma,"
Just down to the old garden gate,
The moon is so bright and it's such a nice night
I'll go just as far as the gate."

Of course at the gate I am waiting,
And sweet are the words that we say,
While inside the old folks are debating
As to whether they'll move first of May
Sometimes they call gently for Katie;
She answers, "Dear ma, 'tis not late.
There's no sign of storm, and the night is warm,
I love to stand down by the gate!"
"I'm just going down, etc.

They say she's too young to be married,
But with them we do not agree;
Love's message to Katie I carried.
And a kiss was the answer for me.
We'll wander alone in the moonlight,
Much longer I'm sure we can't wait;
Some night by-and-bye to the preacher's we'll fly
When Katie comes down to the gate.
"I'm just going down," etc.

PERVERTED PROVERBS..

Sung by T. M. HENGLER.

Mr. Tupper has written a book,
"Proverbial Philosophy" named;
In its pages oft I look
For the sentences there are famed.
There's a maxim for every day
And a motto for every man,
If you wish to be happy and gay,
The philosopher points the plan;
I have studied some of the proverbs wise
And trust we've not learnt them wrong,
So list to the words of wisdom
And advice that flows through my song.

Now where there's a way there's a will
That you must own is most true;
A still head makes a wise tongue,
You don't know what you can try till you do.
A mile is as good as a miss,
Attend to these golden rules,
And be careful between the grounds,
Or else you'll fall on the stools.
Spare the child and spoil the rod
If you would peace secure,
And it's no use looking the horse up
If you've lost the stable door.

A feast is as good as enough,
So says this wonderful book;
Waste and you never will want,
For too many broths spoil the cook.
Every day has its dog,
There's wisdom in every word;
So hold up your man like a head,
For the early worm catches the bird.
A bird in the bush is worth two in the hand,
So all you covetous elves,
You must never look after the pence,
Then the pounds will run after *themselves*.

Faint lady has ne'er won fair heart,
Between I, the gate post and you;
You must never put off till to-day
What you to-morrow can do
Man waits for no time or tide,
And good bush needs no wine.

PERVERTED PROVERBS.

(Concluded.)

There's nothing success like succeeds,
  And a stitch in nine saves time.
A gross a day is a pen per year,
  So always do things by halves;
For while the steed is growing
  The grass very often starves.

Rolling stone gathers no moss
  In this marvelous work I have read;
Deep water runs very still,
  The least mended soonest said.
Half a none's better than a loaf,
  So let this be yonr plan:
Never push the hill
  When it's going down the man.
It's a very wise father that knows his own child;
  And it ought to be written in gold,
That it's better to be off with the new love
  Before you get on with the old.

When the wit's in the wine's out,
  More speed less haste we learn;
Once a child, twice a man,
  So do a good can when you turn.
Those who live in stone houses
  Shouldn't throw glass I'm sure;
When love comes in at the window,
  Poverty flies from the door.
Late to bed and late to rise,
  It is the truth I tell,
Will make you unhealthy, not healthy nor wise,
  But make you look wretched as well.

When the mice are away the cats play,
  So bear this well in mind;
The proof of the eating is in
  The pudding you'll always find.
Go worse and you farther will fare,
  So no more in the book will I dip;
But remember there's many a lip
  Betwixt the cup and the slip.
Levity is the wit of soul,
  So I will finish my strain,
And sing you the rest of my proverbs
  Whenever you call again.

JUMBO.

BANJO SOLO.

Written and sung by SAM DEVERE, and respectfully dedicated to "HIS ROYAL NIBBS."

Old Jumbo was an elephi-ant,
As big as all creation,
He packed his trunk, shook Johnny Bull,
And sailed for the Yankee nation.
With a tail as long as a telegraph pole,
His legs were just tremendous,
He weighed three hundred and seventeen tons,
He was something quite stupendous.

CHORUS.

Oh, he shook the ground when he walked around,
Thumbo, Slumbo, Yumbo;
The biggest animile on earth
Is Barnum's elephant Jumbo.

When he joined old Barnum's circus show,
He was called the great Colossus;
They stowed the baggage all away
In the end of his proboscis;
The ladies fed him sugar plums,
And said he was just too beautiful,
The little children sat on warts
That stuck out on his cuticle.
Oh, he shook the ground, etc.

Three hundred bales of hay a day
He chews up for his dinner,
And a barrel of water at every gulp—
If he don't then I'm a sinner.
He swallows peanuts by the ton,
I tell you he's a snorter;
Eats 'lasses cake and ginger bread,
Clean gone on sogers water.
Oh, he shook the ground, etc.

When he humps his tail and makes a growl,
It's like a clap of thunder;
The country people stop and stare,
And gaze around in wonder.
He paralyzed the lion's spine,
And made his blood run chilly;
He blowed his breath on the monkey's cage,
And made them all look silly.
Oh, he shook the ground, etc.

Popular Hand Books of Useful Information.

HOW TO ANGLE AND HOW TO SWIM.—Containing many valuable Hints and Rules on Angling; also clear and simple directions by which any one may become a proficient swimmer.

A MANUAL OF MUSIC.—With a Dictionary of Musical Terms, and an Explanation of Abbreviations and Signs more frequently Used in Music. A book that all lovers of music should not be without.

HOYLE'S AUTHORITY ON GAMES.—The latest and best recognized umpire for Euchre, Whist, Loo, Cribbage, Draughts or Checkers, Backgammon, Dominoes, and other Minor Games of cards.

THE FAMILY BAKER; ALSO 300 DESSERT RECIPES.—Giving full explanations on the Baking from a batch of Bread to a Biscuit, to which is appended 300 various recipes for puddings, pastry, etc.

ART OF SELF-DEFENCE: OR, BOXING MADE EASY.—A thorough Manual of Boxing and Self-Defence, with illustrations showing the various Blows, Stops and Guards By Ned Donnelly, Professor of Boxing.

THE PRACTICAL HOME COOK BOOK.—A book containing full directions on How to Make Soups, Roasting, Boiling, Frying, Pies, Pastry, etc., etc., with useful instructions on marketing and the choice of articles of food.

FLIRTATION MADE EASY; OR, THE ART REVEALED.—Being a full explanation of the Art of Flirting, and interpreting all the various significations used with Fan, Glove, Parasol, Handkerchief, etc., together with the Poetry of Love and Flowers. By Pauline Garcia.

EGYPTIAN FORTUNE TELLER AND JAPANESE FATE BOOK.—Containing all the various modes of foretelling future events by means of Cards, Dice, etc., how to judge of a Person's character by their Features, Hair, etc., how to recognize your future Husband, Talismans for Healing Diseases, Dreams and their Interpretation, and many more too numerous to mention. The best book of its kind issued.

HINTS ON COURTSHIP, MARRIAGE AND THE TOILET.—Contains the following valuable information: Early Engagements, Opportunities for Flirtation, Before Proposal and Acceptance, Finery of Dress, Introduction, Courtship, Marriage, Offer of Marriage, Rejection or Refusal, Engagement, Conduct of an Acknowledged Lover, After Proposal and Acceptance, Marriage Trousseau, Bridegroom's First Duties, Bridegroom's Dress, Bridesmaids, Bridegroomsmen, Wedding Guests, Prohibited Degrees, etc. The Toilette, the Skin, Complexion, Teeth, Eyes, Hair, Hands, Feet, Toilet table, Preserving and Beautifying the Skin, Rose Vinegar for the Complexion, Lip Salve, Chapped Hands, Hair-Dressing Fluid, Pomade, Hair Wash, Tooth Powder, Mouth Wash, Scented Bags for the Drawer or Pocket, a Cure for Warts, etc., etc.

☞ *Copies of any of the above books sent postpaid on receipt of* **TEN CENTS** *each. Postage stamps taken. Address*

N. Y. Popular Publishing Co., 37 Bond St., N. Y.

Jokes, Recitations, Stump Speeches, Sketch and Comic Books.

HARRIGAN & HART'S NEW YORK BOYS' JOKER.—A collection of the best jokes, rarest puns, flashes of humor, sparks of merriment, witty hits, comical sayings and laughable incidents. It is the best book of its kind. It contains 1,000 jokes.

HARRIGAN & HART'S COMIQUE JOKER.—Laugh and grow fat. An everlasting cornucopia of fun, jokes from high life, broad grins, comical conceits, witty sayings, etc. There will be found a hearty laugh in every line.

HARRIGAN & HART'S END MAN'S JOKER.—Containing a large and varied collection of the best end man jokes, gags, conundrums, amusing anecdotes and very funny sayings. The most complete and only book of its kind published. A most valuable companion for the profession and the young amateur minstrel.

PAT ROONEY'S IRISH JOKER.—Containing an excellent lot of Irish jokes as given out at the leading variety shows. Scenes before the Footlights; Wild Wit of Irish professors; Amusing anecdotes and hosts of funny sayings.

PROFESSIONAL AND AMATEUR SKETCH BOOK.—Consisting entirely of new sketches, acts, gags, etc., written expressly for the profession and amateurs.

DUTCH, NEGRO, IRISH AND YANKEE SKETCH BOOK.—Containing a large and choice collection of all the most popular Dutch, Negro, Irish and Yankee sketches of the day as produced at all the leading theaters in the United States.

RICHMOND & VON BOYLE'S EVER SO FAR AWAY RECITATIONIST.—Humorous, Æsthetic, Serious, Emotional, Dramatic. Contains all the principal recitations of the day. Among the vast collection the following are included: Ever so Far Away, Only a Pin, Bender on the Oil Regions, Heathen Chinee, Barbara Frietchie, Becky Miller, Asleep at the Switch, etc.

WHIMSICAL WHITFIELD'S VOLUME OF FUN. Consisting entirely of humorous stories, gags, recitations, stump speeches, sketches, songs, jokes, etc. An endless mass of funny sayings for the million.

ADD RYMAN'S STUMP SPEECHES.—This contains an entirely new and original collection of Stump Speeches and humorous lectures on all the principal topics of the day as delivered by this great burlesque orator, and comprises the richest and most mirth-provoking contributions of burlesque orations ever published.

PUNCH AND JUDY, VENTRILOQUISM AND SONGS.—Combination Work of the Tragical Comedy or Comical Tragedy of Punch and Judy, together with Ventriloquism and Songs. No girl or boy should be without a copy of this interesting vol.

BONNY BUSTER: HIS COMIC JOURNAL.—Being the ludicrous mishaps and adventures of a remarkably smart, though somewhat bad boy, from his own notes. By L'Homme Qui Rit.

BONNY BUSTER: HIS COMIC LETTERS.—Giving an account of his pranks, jotted down in his own language.

☞ *Copies of any of the above books sent postpaid on receipt of* **TEN CENTS** *each. Postage stamps taken. Address*

N. Y. Popular Publishing Co., 37 Bond St., N. Y.

Popular Hand Books of Useful Information.

LANGUAGE OF FLOWERS, AND HOW TO GROW FLOWERS, FRUIT, ETC.—A Manual explaining every sentiment and every passion expressed by Flowers, and full directions on their growth, and the growth of Fruit and Vegetables.

AUTOGRAPH ALBUM WRITER.—This book contains over three hundred and fifty choice selections of the very best verses, suitable for Autograph Albums, Birthdays, and Valentines, also containing the Poetry of Love, etc., etc.

AMERICAN READY RECKONER AND LIGHTNING CALCULATOR.—This book is compiled especially for Merchants, Mechanics, and Farmers, showing at a glance the given amount and value of any number of articles, or quantity of merchandise, etc., either by the pound, bushel, yard, gallon, quart, pint, etc., at any price from one quarter of a cent to one dollar

LADIES' AND GENTLEMEN'S BOOK OF ETIQUETTE.—A Complete Guide in relation to Etiquette, the first half being devoted exclusively to the ladies, while the remaining half to the gentlemen. "Genuine good breeding will prevent us from committing any flagrant breach of good manners." The most complete book of its kind published.

PRACTICAL FARRIER AND VETERINARIAN'S PHARMACOPŒIA.—A Complete Hand Book of Useful Information in regard to the Horse, Rules for Judging of the Properties of a Good Horse, How to Break and Train Horses, Grooming and Dressing, Shoeing, Feeding, etc., together with over one hundred and fifty valuable receipts and their preparation for the Prevention and Cure of all Diseases existing among cattle.

BAR-TENDER'S GUIDE: THE ART OF MIXING DRINKS.—A Complete and Practical Guide for mixing all the popular beverages in use in the United States, embracing Juleps Cobblers, Cocktails, Punches, Smashes, etc., and containing one hundred and fifty various receipts, to which is appended the most approved formulas for the preparation of all kinds of Cordials, Liqueurs, Syrups, Mineral Waters, Fruit Wines, Ginger Beer, etc.

AMERICAN BIRD FANCIER'S GUIDE.—How to Manage Canaries. Instructions on the Training and Management of Canaries, Parrots, Cockatoos, Mocking Birds, Pigeons, Nightingales, etc., together with all the diseases which they are subject to and the various modes of treatment, etc.

HOW TO CARVE, SERVE A DINNER AND HOW TO BREW.—Treating on the Duties of the Dinner Table, with full Description for Carving and Serving all kinds of Meats, Beef, etc., together with how to Brew.

BASHFULNESS CURED AND HOW TO WOO AND WIN, Being a Comprehensive and Carefully written Treatise on Bashfulness, Clear and Simple Explanations on the art of Wooing and Winning, Accomplishments that make courting a success, etc.

HUNTER AND TRAPPER'S COMPLETE GUIDE BOOK. A Treatise on the art of Hunting, Trapping, together with plain and simple directions for constructing the most approved traps, snares and dead falls. Also hints on gunning, fully illustrated.

☞ *Copies of any of the above books sent postpaid on receipt of* **TEN CENTS** *each. Postage stamps taken. Address*

N. Y. Popular Publishing Co., 37 Bond St., N. Y.

Popular Hand Books of Useful Information

LOLA MONTEZ' SECRETS OF THE TOILET.—These recipes have been collated from those used by Lola Montez, and each one of them has not only been used by her, but carefully tested, in order that we may not present anything which can in any way, injure the skin. It will supply a long-felt want.

BALL-ROOM GUIDE AND CALL BOOK.—A complete book on the art of dancing, together with necessary hints on ball-room etiquette, ladies' toilet, gentlemen's dress, etc. Ill'd.

BONAPARTE'S ORACULUM AND BOOK OF FATE.—A true copy of the original edition (published at $5.00), which was used by NAPOLEON. Persons of both sexes may refer to it to derive the most reliable information for regulating their future conduct, according to its oracular counsels.

MANUAL OF ETIQUETTE AND ART OF MAKING LOVE.—A manual of love, courtship and marriage. Also a complete guide to the tender passion, from the commencement of love, courtship, until after marriage, together with duties to be fulfilled in regard to etiquette.

DICK'S POLICY DREAM BOOK AND WHEEL OF FORTUNE.—A complete interpreter of dreams, having attached to every dream its fortunate numbers; also a table of lucky numbers, combination tables, trial of destiny, interpretation of signs, omens, etc. A valuable book.

BINGHAM'S SIMPLE METHOD OF VENTRILOQUISM.—An efficient and easy mode of learning the art of ventriloquism, based upon the experience of a professional exhibitor. The book also contains amusing dialogues for beginners, etc

CHAMPION SKATE BOOK.—A complete amateur's guide; being a compendious hand-book designed for instruction. Compiled from the highest authorities, with original matter, instructive to both novice and expert. Copiously illustrated.

CONJURING; OR, MAGIC MADE EASY.—Containing an extensive collection of conjuring and legerdemain; sleights with cards, rings, handkerchiefs, etc., all of which may be performed in the parlor. Illustrated and explained.

GUS HILL'S CHAMPION CLUB-SWINGING AND DUMB-BELL MANUAL.—A Complete Guide by which any one can learn these healthful exercises, as it contains instructions in everything appertaining to these useful and beneficial accomplishments, together with the requirements and construction of the Gymnasium. By Gus Hill, Champion Club-Swinger of the World.

THE SENSIBLE AMERICAN LETTER-WRITER. Being a Comprehensive and Complete Guide and Assistant to those who desire to carry on an epistolary correspondence, containing a large collection of Model Letters, Letters on Business, Letters of Courtesy, Friendship and Affection, Letters of Condolence and Sympathy, Letters of Friendly Counsel and Remonstrance, Love Letters, Applications for Situations, Notes of Acceptance and regret, and all other kinds of letters in use at the present day.

☞ *Copies of any of the above books sent postpaid on receipt of* **TEN CENTS** *each. Postage stamps taken. Address*

N. Y. Popular Publishing Co., 37 Bond St., N. Y.

THE FAVORITE DIME SONG BOOK.

1 Downey's Pegg. Tramp.
2 Miner's New Theatre.
3 Harrigan & H. Mul. G'd Pic-Nic
4 Scanlan & C. McCormick the Cop'r
5 Frank Bush's Oh, Moses!
6 Murphy & M. M. Ann McLa'ghl'n
7 Devere's Elevated Railroad.
8 Barlow Bro. Tell de Sun will Rise
9 Wms & Sullivan's Lack. Spoon'rs
10 Johnson & B. Tem-Big-Bee Bay.
11 Mme. Rentz's Col'd Minstrel.
12 Dockstader's Get Thee Gone, Girl
13 Daly Bro's, K.H.K., So. Car. Chloe
14 C Konollman's B'nd for Germany
15 Raymond & M. Kathl'n & Eileen
16 Kernell's O'Quirk's Sinecure.
17 Watson & E. Dutchy in a Fix.
18 H. Woodson's Good-bye, Lize.
19 Clara Moore's Nancy Lee.
20 Fagan & F.'s Am. Style S. & D. B'k
21 C. B. Radclifie's Plantation.
22 Harrigan & Hart's Mul. G'd Ball
23 Wood & B. King Music Makers.
24 H. M. S. Pinafore.
25 Downey's P. Napoleon Campana
26 J. Roach's That Kid of Mine.
27 Tony Pastor's Electric Light.
28 Dodge's Pretty Little Tommy
29 Goss & F. Huckleberry Pie-Nic.
30 C. P. Hyland's I wish they'd do it
31 N. Barry's Here Sh- Goes and Th
32 Kelly & R. Hibernian Ballet.
33 Tim Rogers' The Villain Still Pu
34 Murphy & M. Katy Ann O'Brien
35 Foley & Sheehr's Oh, Oh, I'll Meet
36 A. Lewer's Sunset by the Sea.
37 J. W. Gibbons' Remember that boy
38 Sam Devere's Oh, Maria!
39 Harrigan & H. Little Green Leaf
40 P. C. Foy's Emblems of Ireland.
41 J. O'Neil's The Night I Learned
42 Aymar's Grotesque Clown.
43 P. Rooney's My Daughter Julia.
44 Kearney & Powers' Versatile Com.
45 Bush's Pat. Jim from New Jersey
46 A. Von Boyle's Big-nailed Chinaman's
47 Harrigan & H. Mul. G'd Chowder
48 Delehanty & H. Sally McKally.
49 Haverley's Gen. Col. Gs. Minst'ls
50 Konollman's German Fun at U. H.
51 Tucker's Funny Old Couple.
52 Old Wooden Rocker.
53 H. Woodson's Don't Forget Me
54 Manchester & Jennings's Eccentr'c
55 Little Rosebud's I'm Little, but
56 Hawkins & Kelly Two Happy D'r
57 Oh! Dem Golden Slippers.
58 J. Roach's My Friend from Chicago
59 Mulvey & F. American Home.
60 Harrigan & H. Mul. G'd Cr'a'mas
61 Watson & Ellis & the Kernell's
62 Campbell & Burke Our Honest
63 Barry's Grandmother's Cl'ck.
64 Ireland's Home Rule, or the Land
65 A Flower from my Angel Mother's
66 Jubilee Camp Meeting.
67 Dockstader's T'shovel.
68 Flora Moore's From Ireland.
69 Sheehan & J. Mrs. Driscoll's Party
70 L. Grant's Model Single Life.
71 Harrigan & Hart Butcher of Beer.
72 Bush's Pass the Parsnips.
73 Arnold's Billy's Bequest.
74 R. Keweomb's Love Letters.
75 Gus Phillips' Cofty Goofs.
76 Harrigan & H. Mul. G'd Surprise
77 P. T. Barnum's Great Clown.
78 M. Fish's Female Celebrities.
79 Great Am. Song and Dance Book
80 Tony Pastor's French Flats.
81 Hallen & Hart Tintoretto in 15 min.
82 D Sands' Irish Jig, Clog & P. Hoof
83 American Four Choose Waiter.
84 Richmond's Little Ten Day Bum
85 Remington's Delia Clancy.
86 Hines & B. Dinah's Serenade.
87 Johnson & C. Runaway in the Sth
88 Dayton's Old Age vs. Youth.
89 Billy Barry's Budget of Fun.
90 The Emerald Four.
91 Sheffer & S. Kick me Again.
92 Radcliffe's Electric Liver Pad.
93 J. W. Gibbons' The Tramps.
94 Burgess' In the Mid'ly the B.L't
95 Roach's When McG'n gets a Job
96 Hi Henry's Premium Minstrels
97 Hengler's New Merry Minstrel
98 Barlow, W. P. & W.'s New M'ln'ls
99 The Osborn's Irish Tourists.
100 Fields & H. Music Conquered.
101 Harrigan & H. M. G. Pic-nic, vl. 6
102 Rentz-Stanley Novelty.
103 Charles Davis' Alvin Joslin.
104 Scotch Lassie Jean.
105 Eldridge's Trunk Full of P'rod's
106 Murphy & Mack's Jones' Wood
107 Rooney's Will take Free Chair.
108 Ferguson & M. Self-made Men.
109 Lawell & Drew's Muldoon's B.H.
110 C. Konollman's Lazy Dar.
111 Lester & A.'s Ldgr. of Original's
112 Cradle's Empty, Baby's Gone.
113 Patterson's Never was a Coward.
114 Bland's De Golden Wedding.
115 Fielding's Tea Party.
116 Harrigan & H. Mul. G'd Neu.
117 Negro Jubilee Shouter.
118 Schofield's Great Am. Banjo.
119 Woodson's Dat Ole Bay Mule.
120 Leonard & J. Kilkenny Widows
121 Hengler's Have You Seen Satan
122 C. Burgess' I'll be Gone
123 Downey's W. Whingwell's Tho'ts
124 Dockstader's Col'd Let'r Carriers
125 Wat. Wat. Wat.
126 Wesley B. Long and Short of it
127 Collyer's Nonsense and Fun.
128 Harrigan & H. Mul. Silver W'd'g
129 Diamond's Milanese Minstrels.
130 Pastor's Are You Going Far?
131 Bennett & G. Funny Capers.
132 E. Bush's Moses in Ireland.
133 Rush's Trip to Coney Island.
134 Popular Opera Songster.
135 W. & A. Carry me B'k to Old Vir.
136 Metropolitan Favorites.
137 Hyland's Johnny, is Your Father
138 Cronin & S.'s Tenement House.
139 M. ish & Leland Sisters Jolly S
140 C. p's Monster Clown.
141 Bruno's Rapid Transit.
142 Nash's Barney the Guide.
143 Weston Brothers' Conundrum.
144 Happy Cal Wagner's Minstrels
145 Foster's Barnum and London Cir.
146 Fields & Hanson's Oh, Fred.
147 M. Lee's Serio-Comic Quadr.
148 Rooney's Muldoon's New Roister
149 J. & S. We're not Crazy, but Insane
150 McAvoy & R. Love is a Lo'rBag
151 Osborn's Ar-Long Branch.
152 Leonard & J. Telegraph Lads.
153 Dr. Healy's Hibernian Minstrel.
154 Winnetts' Latest and Greatest.
155 Allen's House on the Rhine.
156 Campbell's Strike while Iron's hot
157 Murphy & M. McCarthy's Party
158 Harrigan & Hart's The Mayor.
159 Hyde & B. Muldoon's Pic-Nic.
160 Harris & Wood's Grousmyers.
161 O'Neil's Gilh'y, y'r Coat's sh'l-mst
162 Robert's My only Daughter Jane
163 Amo... Tyndall Tony Johnson
164 J. H. Conroy's The-a-Ta.
165 Lewis Tr'b of Gr'f for N'ts Ch'r
166 Dutch Mendel's B'w'd Dr'm'n'r
167 Stiles' New Orleans Minstrels.
168 Emerson & Clark Not this Ev'n'g
169 Four Lucentric.
170 Fagan & Fox's Derby Jockey.
171 Heywood's Prima Donna.
172 Olympic Quartette.
173 Slavin's Baby's Got a Cramp.
174 Hengler's Quite too Utterly Utte
175 Harry Hill's Greatest.
176 Harrigan & H. Squatter Sov'rn'
177 B. McCoy, or Come to my Arms
178 Maloney is the Man.
179 St. G. Hus'y's Ship th'B'r't McGv
180 Wesley Bro's Dandy Din'g'r's C'ns
181 Lester & Wms. Empty's the Stable
182 C. Swan's When Lv'ls B'gn to Tr
183 The Daytons' New Postman.
184 Old-fash'n'd Church on the Hill.
185 The Specialty Trio.
186 Devere & McElroy's Latest Banjo
187 Hogan Bro's Merry Barbentot's
188 W. A. Baron's Germany
189 Ward & Lynch's Imitation.
190 Wms & Sullivan's Marriage Day
191 The Horseshoe Four.
192 Sheffer & Blakely's Southern Dan
193 Mason & L.'s Beckie Gilderslee
194 Pastor's Dot Beautiful Heb. Gi
195 Beane & G. Wist. don't ever tw
196 Jas. O'Neil's McSorley's Twin
197 Maggie Cline's Mary Ann Regan
198 The Little Four.
199 Winnetts' Popular Productions
200 Dupree & Benedict's Fun's M Vi
201 Meteor's Great Songster.
202 M. Lee's An Irishman's Toast.
203 Pat Reilly's McGrogan the Cop.
204 Sam Devere's Jumbo.
205 P. Rooney's Is that Mr. Rielly
206 Original Novelty Four.
207 Manchester & Jennings' Ecc. Char.
208 Murphy & Mack's Wedding.
209 Sheehan & C. McManus' Trip to'd
210 Harrigan & Hart's Blackbird.
211 Murphy & Shannon's Becky Ki
212 Flo Moore's Come Back.
213 Sh ... k's Sa't Little Bit of Ma
214 Billy Carter's Fool.
215 We Never speak as We Pass Br
216 I'm Just Going Down to the Gate
217 J. H. Conroy's Tipt'ary Christ'g
218 Diamond's C'est Mainteneant
219 Harrigan & H.'s Mordecai Lyons
220 Electric Three.
221 Slaven's Over the Neigh'r's Fence
222 F. M. Hengler's Home from Sea
223 Carle Cooper's Candy Jane.
224 Russells' Friendly Neighbors
225 Harrigan & H.'s Mordecai Lyons
226 Frank Bush's Hey Sch-ne-ne
227 Lents Sandy's Sa'r's Sa'r's
228 ... ab'l'n Pullman's ...
229 Leavitt's Minstrels.
230 Burke's Barnum & G.'s Lnd'n
231 Adams' Wm Arnold's ...
232 Leonard & Jones' Cottage Gate
233 Burke & Williams' Pullman Car
234 How'd & Sand's G'm'n Candy
235 They're all s'k on my s
236 Morrissey's Jolly Irish Fair.
237 F. Pastor & Leavitt's U. Fd Comb
238 Four in Hand.
239 Jas. O'Neil's Oh, Mr. Flanagan
240 Thatcher, P. & W. Can W'b Chan
241 W'm'r & Sull'v's darling ol'd Cl
242 Hyde & Behman's Johnny Cor
243 Sweeney & Ryland's Twinkling
244 D'n the Lane or th'r the one tr
245 Callender's Orig'l C. I. Min'ls.
246 Chas. Schofield's Flashes.
247 Sullivan & Harrigan's emp'd Lif
248 Wm. Carroll's Camb. Ballets
249 Maggie Cline's Comic eye.

New York Popular Publishing Co., 37 Bond Street